

Gerald Finzi

Lo, The Full, Final Sacrifice

Festival Anthem

for

Chorus and Organ (or Orchestra)

Words by

Richard Crashaw

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To the Rev. Walter Hussey
and the Organist and Choir of
The Church of St. Matthew, Northampton,
for the Occasion of the 53rd. Anniversary
of the Consecration of the Church

21 . 9 . 46.

Lo, the full, final, Sacrifice
On which all figures fix't their eyes.
The ransomed Isaac, and his ram ;
The Manna, and the Paschal Lamb.

Jesu Master, just and true !
Our Food, and faithful Shepherd too !

O let that love which thus makes thee
Mix with our low Mortality,
Lift our lean Souls, and set us up
Convictors of thine own full cup,
Coheirs of Saints. That so all may
Drink the same wine ; and the same Way.
Nor change the Pasture, but the Place
To feed of Thee in thine own Face.

O dear Memorial of that Death
Which lives still, and allows us breath !
Rich, Royal food ! Bountiful Bread !
Whose use denies us to the dead !

Live ever Bread of loves, and be
My life, my soul, my surer self to me.

Help Lord, my Faith, my Hope increase ;
And fill my portion in thy peace.
Give love for life ; nor let my days
Grow, but in new powers to thy name and praise.

Rise, Royal Sion ! rise and sing
Thy soul's kind shepherd, thy heart's King.
Stretch all thy powers ; call if you can
Harps of heaven to hands of man.
This sovereign subject sits above
The best ambition of thy love.

Lo the Bread of Life, this day's
Triumphant Text provokes thy praise.
The living and life-giving bread,
To the great twelve distributed
When Life, himself, at point to die
Of love, was his own Legacy.

O soft self-wounding Pelican !
Whose breast weeps Balm for wounded man.
All this way bend thy benign flood
To'a bleeding Heart that gasps for blood.
That blood, whose least drops sovereign be
To wash my worlds of sins from me.
Come love ! Come Lord ! and that long day
For which I languish, come away.
When this dry soul those eyes shall see,
And drink the unseal'd source of thee.
When Glory's sun faith's shades shall chase,
And for thy veil give me thy Face.

Amen.

*From Richard Crashaw's versions of the Hymns of
St. Thomas Aquinas: Adoro Te and Lauda Sion Salvatorem.*

Lo, the full, final sacrifice

DURATION
approx. 14 mins.

Festival Anthem

Words by
RICHARD CRASHAW

Music by
GERALD FINZI

Adagio solenne ♩ = c. 46

ORGAN

Sw. *pp*

PEDAL

pp

Solo (Clarinet)

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1

pp SOPRANO
Lo, the full, fi-nal Sa-cri-fice On which all fi-gures

m ALTO
Lo, the full, fi-nal Sa-cri-fice On which all fi-gures

pp TENOR
Lo, the full, fi-nal Sa-cri-fice On which all fi-gures

pp BASS
Lo, the full, fi-nal Sa-cri-fice On which all fi-gures

1

(♩ = ♩) (3 + 4)

fixt their eyes. The ran-somed I-saac, and his ram; The Manna, and the

fixt their eyes.

fixt their eyes. The ran-somed I-saac, and his ram; The Manna, and the

fixt their eyes.

(♩ = ♩) (3 + 4)

Pas - chal Lamb. On *ppp*
 Lo, the full, fi - nal Sa - cri-fice. On *ppp*
 Pas - chal Lamb. On *ppp*
 Lo, the full, fi - nal Sa - cri-fice. On *ppp*

The first system consists of six staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The system concludes with a 3/4 measure and a final 4/4 measure.

which all fi-gures fix't their eyes.....
 which all fi-gures fix't their eyes.....
 which all fi-gures fix't their eyes.....
 which all fi-gures fix't their eyes.....

The second system consists of six staves. The top four staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature changes to one flat (Bb) in the final measure. The system concludes with a 3/4 measure and a final 4/4 measure.

Sw.
pp

7

Poco ritard.

2 a tempo (*un poco più mosso* ♩ = c. 58)

SOPRANO
p dolce
Je - su Mas - ter, just and true!.....

ALTO

TENOR
p dolce
Je - su Mas - ter, just and true!.....

BASS

2 a tempo (*un poco più mosso* ♩ = c. 58)

p

poco ritard. *a tempo*

..... Our Food, and faith - ful Shepherd too!.....

..... Our Food, and faith - ful Shepherd too!..... *p* let that love which

poco ritard. *a tempo*

legato

p let that love which

p let that love which

thus makes thee Mix with our low.... Mor - ta-li-ty, Lift our lean

thus makes thee Mix with our low.... Mor - ta-li-ty, Lift our lean

p legato

cresc. poco a poco

thus makes thee Mix with our low.... Mor - ta-li-ty, Lift our lean

cresc. poco a poco

thus makes thee Mix with our low.... Mor - ta-li-ty, Lift our lean

cresc. poco a poco

Souls, and set us up Con - vic - tors of thine own full

cresc. poco a poco

Souls, and set us up Con - vic - tors of thine own full

cresc. poco a poco

Souls, and set us up Con - victors of thine own full cup, Coheirs of

Souls, and set us up Con - victors of thine own full cup, Coheirs of

cup,..... Con - victors of thine own full cup, Coheirs of

cup,..... Con - victors of thine own full cup, Coheirs of

Full swell

Poco ritard.

1895 Edition.

Saints,
 Saints, Co-heirs of Saints.....
 Saints, Co-heirs of Saints.....
 Saints, Co-heirs of Saints.....
 Saints, Co-heirs of Saints.....
 Poco ritard.
 f dim. p legato
 p

3

Poco meno mosso $\text{♩} = \text{c. } 52$

..... That so all..... may Drink..... the same wine;..... and the same

..... and the same

3

Poco meno mosso ♩ = c. 52

pp

Solo (Claribel Fl.)

pp non legato

And the same

Way.....

Way.....

pp That so all.....may Drink...the same wine;..... And the same

Più sostenuto (♩ = 46)

Way.....

Nor change the Pas-ture, but the Place..... To feed of Thee...

To feed of Thee....

Way.....

To feed of Thee....

Più sostenuto (♩ = 46)

pp

ppp

pp

pp

Lo, the full, final sacrifice

..... in thine own Face..... *dim.*

..... in thine own Face..... *dim.*

..... in thine own Face..... *dim.*

pp (Flutes)

4 a tempo (♩ = c. 58)

(con tenerezza)

O dear Me-mo - rial of that Death Which lives still,..... and allows us breath!.....

(con tenerezza)

O dear Me-

4 a tempo ♩ = c. 58

p

(con tenerezza)
 O dear Me-mo-rial.... of that Death Which
 - mo-rial.... of that Death Which lives still,..... and al-lows us

lives still,..... and al-lows us breath!.....
 breath!.....
 (con tenerezza)
 O dear Me-mo-rial..... of that Death Which lives still,.....

mf Rich, Roy - al Food!

mf Rich, Roy - al Food!

mf Rich, Roy - al Food!

..... and allows us breath! *mf* Rich, Roy - al Food!

mf

Poco ritard.

f Boun-ti-ful Bread! Whose use *dim.* de-nies us to the

f Boun-ti-ful Bread! Whose use *dim.* de-nies us to the

f Boun-ti-ful Bread! Whose use *dim.* de-nies us to the

f Boun-ti-ful Bread! Whose use *dim.* de-nies us to the

Poco ritard.

f *dim.*

5

a tempo

SOPRANO SOLO (or a few voices)

dead!..... Live e - ver... Bread of loves,... and be My

dead!.....

dead!.....

dead!.....

5 a tempo

life, my soul, my su-rer self to me.....

Sw. 16 & 8ft.

p Solo(Clarinet)

ritard. al

16ft. off

p Sw.

(CHORUS) **6** Poco meno mosso ♩ = c. 52

SOPRANO *p*
Help Lord, my Faith, my hope in-crease; And fill my por-tion in thy

ALTO *p*
Help Lord, my Faith, my hope in-crease; And fill my por-tion in thy

TENOR *p*
Help Lord, my Faith, my hope in-crease; And fill my por-tion in thy

BASS *p*
Help Lord, my Faith, my hope in-crease; And fill my por-tion in thy

- - **6** Poco meno mosso ♩ = c. 52

peace..... *pp* Give love for life; *p cresc.* nor let my

peace..... *pp* Give love for life; *p* nor

peace..... *pp* Give love for life; *p* nor

peace..... *pp* Give love for life; *p* nor

peace..... *pp*

Poco rinvigorisando - - - - - *al* - - - - -

days Grow,..... but in new powers to thy name and

cresc. let my days Grow,..... but in new powers to thy name and

cresc. let my days Grow,..... but in new powers to thy name and

cresc. let my days Grow,..... but in new powers to thy name and

Poco rinvigorisando - - - - - *al* - - - - -

7 *un poco più mosso* ($\text{♩} = \text{c. } 63$)

dim.

praise.

dim.

praise.

dim.

praise.

dim.

praise.

7 *un poco più mosso* ($\text{♩} = \text{c. } 63$)

Full Sw. *f*

mp Rise, *f* Royal Si - on! *mp* rise.....
 Rise, Royal Si - on!
mp

The first system consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal staves with lyrics. The fourth and fifth staves are piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, both in G major. The tempo is marked *mp* (mezzo-piano).

..... and sing..... Thy soul's kind shep-herd,..... thy heart's
 rise and sing Thy soul's kind shep-herd,..... thy heart's
 rise and sing Thy soul's kind shep-herd,..... thy heart's

The second system consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal staves with lyrics. The fourth and fifth staves are piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, both in G major. The tempo is marked *mp* (mezzo-piano).

King..... *mf* Stretch all thy

King..... *mf* Stretch all thy powers;..... *f*

King..... *mf* Stretch all thy powers;..... *f*

Stretch all thy powers;..... *f* call...

f *cresc.*

powers; *f* call..... if you can Harps.....

call..... if you can, call if you can

call..... if you can..... Harps.....

if you can.....

f Gt. tr. (or Solo)

..... of Hea-ven..... to hands of man.....

Harps of Hea-ven..... to hands of man.....

..... of Hea-ven..... to hands of man.....

Harps of Hea-ven..... to hands of man.....

Gt. to Princ.

Poco largamente

ff This sove-reign sub-ject sits a - bove..... The best am-bi - tion..... of thy

ff This sove-reign sub-ject sits a - bove..... The best am-bi - tion..... of thy

ff This sove-reign sub-ject sits a - bove..... The best am-bi - tion..... of thy

ff This sove-reign sub-ject sits a - bove..... The best am-bi - tion..... of thy

Poco largamente

ff

ff

Lo, the full, final sacrifice

a tempo

love.....

love.....

love.....

love.....

a tempo

ff

ff

8

$\text{♩} = \text{♩} (3 + 2) \quad (2 + 3)$

f Lo the Bread of Life, This day's Tri-um-phant Text provokes thy

f Lo the Bread of Life, This day's Tri-um-phant Text provokes thy

f Lo the Bread of Life, This day's Tri-um-phant Text provokes thy

f Lo the Bread of Life, This day's Tri-um-phant Text provokes thy

8

$\text{♩} = \text{♩} (3 + 2) \quad (2 + 3)$

praise..... The

praise..... The

praise..... The

praise..... The

ff (Reeds) 16 8 & 4ft.

ff

(3 + 4)

liv-ing and life gi-ving bread, To the great twelve dis - tri - bu - ted When

liv-ing and life gi-ving bread, To the great twelve dis - tri - bu - ted When

liv-ing and life gi-ving bread, To the great twelve dis - tri - bu - ted When

liv-ing and life gi-ving bread, To the great twelve dis - tri - bu - ted When

(3 + 4)

sw. p

p

Poco ritard.

sostenuto

Life, himself, at point to die Of love,..... was his

sostenuto

Life, himself, at point to die Of love,..... was his

sostenuto

Life, himself, at point to die Of love,..... was his

sostenuto

Life, himself, at point to die Of love,..... was his

Poco ritard

Sw.

ritenuto [9] A tempo ♩ = c. 58

own Le-ga-cy.....

own Le-ga-cy.....

own Le-ga-cy.....

own Le-ga-cy.....

Solo (or a few voices)

p con tenerezza

0 soft.....self-wounding

ritenuto [9] A tempo ♩ = c. 58

Fl. (Solo)

p

Sw.

Pe-li-can! Whose breast weeps Balm for wound-ed man. All this way...bend thy

Solo (or a few voices) *con tenerezza*
0..... soft....

Sw.

..... be-nign flood To'a bleed-ing Heart..... That

..... self-wound-ing Pe-li-can! Whose breast weeps Balm for wound-ed

(CHORUS) *ppp*
That blood,.....

(SOLO)
gasps for blood.

(SOLO)
man. All this way..... bend thy..... be-nign

(CHORUS) *ppp*
That blood,.....

(SOLO) *pp*
That blood,.....

(SOLO)
flood To'a bleed-ing Heart..... that gasps for

Gt. Sw.

..... whose least drops sov - reign be To wash my worlds.....

blood. That blood whose least drops sov - reign

The first system of the musical score is in D major (two sharps). It features a vocal line with a solo section and a piano accompaniment. The vocal line has lyrics: "..... whose least drops sov - reign be To wash my worlds.....". The piano part consists of a right-hand melody and a left-hand bass line.

Poco ritard.

..... Of sins from me.....

be..... To wash my worlds of sins from

The second system continues the musical score. It includes the vocal line with lyrics: "..... Of sins from me....." and "be..... To wash my worlds of sins from". The piano accompaniment continues with the right-hand melody and left-hand bass line. The tempo marking "Poco ritard." is placed above the system.

Lo, the full, final sacrifice

10 a tempo (♩ = c 58)

p Come.....

p Come..... love!.....

10 me
a tempo (♩ = c 58)

p Sw.

Lord!..... and that long..... day.....

poco cresc.

..... For which I lan-guish, *mp* come away.....

mp Come away.....

(CHORUS) *p* Come Love!.....

mp Gt. Cl.

p come away.....

p come away.....

..... and that long.... day For

(CHORUS) *p* Come Lord!..... and that long.... day For

poco cresc.

mf
come a - way.....

mf
come a - way.....

which I lan - guish,.....

which I lan - guish,.....

mf
8

mp
come a - way.....

p
come a - way.....
pp

mp
come a - way.....

p
come a - way.....

dim. poco a poco

ppp

(non ritard.)

Poco ritard al $\text{♩} = \text{c. } 52$ 11 tenuto..... a tempo

pp When this

pp When this

pp When this

pp When this

Poco ritard al $\text{♩} = \text{c. } 52$ 11 tenuto..... a tempo

pp

Solo (Claribel Fl.)

non leg.

Lo, the full, final sacrifice

dry soul those eyes shall see, And drink the un-seal'd source of thee. When

dry soul those eyes shall see, And drink the un-seal'd source of thee. When

dry soul those eyes shall see, And drink the un-seal'd source of thee. When

dry soul those eyes shall see, And drink the un-seal'd source of thee. When

Glo - ry's sun faith's..... shades.... shall chase, And.... for thy

Glo - ry's sun faith's..... shades.... shall chase, And.... for thy

Glo - ry's sun faith's..... shades.... shall chase, And.... for thy

Glo - ry's sun faith's..... shades.... shall chase, And.... for thy

ritard. Tempo I (♩ = c. 46) 12

veil give me thy Face.....

veil give me thy Face.....

veil give me thy Face..... *ppp* Lo, the full, final,

veil give me thy Face..... *ppp* Lo, the full, final,

ritard. Tempo I (♩ = c. 46) 12

Sw. *ppp*

16 & 32ft.

ritard.

Sa-cri-fice On which all figures fixt their eyes.

Sa-cri-fice On which all figures fixt their eyes.

ritard.

+8ft.

Lo, the full, final sacrifice

13

a tempo ♩ = c. 58

Score for SATB choir and piano accompaniment, measures 13-14. The key signature is three sharps (F#, C#, G#). The tempo is 'a tempo' with a quarter note equal to approximately 58 beats per minute. The piano part consists of two staves (I and II). The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), each with two staves (I and II). The lyrics are 'A - men,..... A - - - -'.

Soprano (S.): I: *pp* A - - - - men,..... A - - - - *p*; II: *pp* A - men,..... A - - - - *p*

Alto (A.): I: *pp* A - - - - men,..... *p*; II: *pp* A - men,..... *p*

Tenor (T.): I: *pp* A - - - - men,..... A - - - -; II: *pp* A - - - - men, A -

Bass (B.): I: *pp* A - - - - men,.....; II: *pp* A - - - -

13

a tempo ♩ = c. 58

Piano accompaniment for measures 13-14. The key signature is three sharps (F#, C#, G#). The tempo is 'a tempo' with a quarter note equal to approximately 58 beats per minute. The piano part consists of two staves (I and II). The lyrics are 'A - - - -'.

Piano (P.): I: *pp* A - - - -; II: *pp* A - - - -

ritard al fine

S. I - men, A - - men.....
 S. II - - men, A - - men.
 A. I A - - - men, A - - men.
 A. II A - men,..... A - - men.
 T. I - - - - men,.... A - - men.
 T. II - - - men,..... A - - men.....
 B. I A - - - men, A - - men.....
 B. II - men,..... A - - men, A - - men.....
 ritard al fine

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1946

Lo, the full, final sacrifice

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